

SPECIAL XMAS NUMBER.

CINEMATOGRAPHY

A LANTERN MAGAZINE



*The
Lancet*

No. 5

Oct.-Dec., 1906

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BARBERS”

The Warwick Trading Co., Ltd.

4 & 5, WARWICK COURT
HOLBORN, LONDON, W.C.

CINEMATOGRAPHY

& BIOSCOPE MAGAZINE

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THE WARWICK TRADING COMPANY, Ltd.

The World's Headquarters for Animated Photography.



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Trade Mark.



No. 5.

OCT.-DEC., 1906.

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The Same:—continued.

IN our last issue, attention was drawn to the word "Bioscope" which, it will be remembered, was at one time our Registered Trade Name, and an endeavour was made to explain its genesis, and to give some account of its history and vicissitudes. Moreover, we explained the way in which it was taken from us, so that it became possible for all and sundry to use it.

Our remarks have had just the effect we desired, for they have gone home in certain quarters, with the result that the word has been withdrawn from some catalogues of machines for animated pictures, and many of our friends have taken so keen an interest in our remarks as to send us lengthy epistles on the subject.

Oh that the days were such that we might find time to reply to all those who seek knowledge, but our wail of seeming discontent is, we fear, as far off realisation as ever, and yet the "Warwick" Bioscope is THE Bioscope the world over, so why complain?

Reverting again to our last article, we stated that the word "Bioscope" was used in almost every part of speech. Some have

"If it
happened
the
Warwick's
got it."

Our Latest Film Subjects

IMPORTANT TO EXHIBITORS.

LENGTHS ARE NOT APPROXIMATE BUT GUARANTEED.

TOPICAL

No. 8063.	The Frontiersmen's Ride to Brighton. Length 215 feet. Code word "FUNDO." A fine film, showing also incidents on the road	£5 7 6
No. 8064.	South African Football Team at Richmond. Length 160 feet. Code word "STRIF." Full of excitement, and of Inter- Colonial interest	£4 0 0
No. 8065.	Grantham Train Disaster. Length 215 feet. Code word "GATTA" ...	£5 7 6
No. 8065A.	Grantham Train Disaster. Ambu- lance Corps at work. Length 60 feet. Code word "GENTI"	£1 10 0
No. 8066.	Harvard v. Cambridge Boat Race. Length 170 feet. Code word "BANKO"...	£4 5 0
No. 8067.	The "Springboks" Rugby Team at Northampton. Length 250 feet. Code word "BOKIS"	£6 5 0
No. 8068.	Destruction of Valparaiso. Length 239 feet. Code word "VALPA." A Telling Picture of this Sad Calamity	£5 19 6
No. 8069.	Motor Races, Isle of Man. Length 350 feet. Code word "ROPHY." Excellent Photographically, and of world-wide interest	£8 15 0
No. 8078.	South Africans v. Glamorgan at Cardiff. Length 282 feet. Code word "GEFRE"	£7 1 0
No. 8079.	Arrival of King Haakon at Ports- mouth and Reception at Windsor. Length 370 feet. Code word "HANAT"	£9 5 0
No. 8080.	King and Queen of Norway's visit to the City. Length 140 feet. Code word "HELM"	£3 10 0

THE

Warwick Trading Co., Ltd.

The World's Headquarters for Animated Photography,

**London: 4 & 5, WARWICK COURT, HOLBORN.
Paris: 16, RUE ST. CECILE**

(CONTINUED ON PAGE 88)

Pirates

Beware!

Warwick'

Films are

Copyright.

said, "The rashness of the statement!" and yet, how ineradicably true. Only a few days ago one of our leading London dailies came out with the following par. :—

"A bioscope head of Mr. Kidder (let us say) who should be seen to wink at appropriate moments, might be thrown on the screen during the sittings of the Commission, for the benefit of the Press, who would go armed with cameras."

Yea, verily, THE Bioscope is certainly of benefit, not only to the Press, but to all who are interested in animated pictures.

But, gentle reader, read on. In looking through a Reference Book, consisting of 980 pages (so that there can be no complaint on the score of "want of space"), which has seen the light of day within the past two months, we turned up the word "cinematograph," and certainly had to rub our eyes. What! has it come to this? and that so soon?

CINEMATOGRAPH. *See Bioscope.*

And what then?

BIOSCOPE, THE, known also as the *Biograph* and *Cinematograph*, is an apparatus, etc.

Or to slightly alter a well-known advertising phrase (which, if we remember aright, was introduced by some patent medicine vendor for his harmless nostrum, handsomely enwrapped, and in fact, put up as Isaak Walton put worms on his hooks "As if he loved them"), there are two,



and OTHERS

This is exactly as we would wish it; surely, from this time forward, the trade will not need further enlightenment about the "WARWICK" machines, when it is the only one that is worthy of notice in the pages of an up-to-date and comprehensive Book of Reference.

And so on, and so on.

"Yet their competitors even tried to take them to task, and endeavoured to assimilate what had been gained by assiduous labour, energy and forethought, but it was not to be for long, for even now truth is stranger than fiction, although it must be sought for at the bottom of a well."

Owing to pressure on our space this month, we have reluctantly been compelled to hold over many articles until our next issue.

"If it
happened
the
Warwick's
got it."

OUR LATEST FILM SUBJECTS

(CONTINUED).

Full Synopsis on pages 90-95, 98-101.

IMPORTANT TO EXHIBITORS.

Lengths are not Approximate, but Guaranteed.

COMIC.

- No. 8057. A Slippery Visitor. Length 447 feet. Code word "SITOR"... .. **£11 3 6**
No. 8072. The Fake Blind Man. Length 300 feet. Code word "FAMAS" **£7 10 0**

SENSATIONAL.

- No. 8056. Held to Ransom. Length 560 feet. Code word "RANSO" **£14 0 0**
No. 8059. The Great Mail Robbery. Length 550 feet. Code word "OXCOX" **£13 15 0**
No. 8060. Lynch Law. Length 575 feet. Code word "LECAS" **£14 7 6**
No. 8062. Visit to a Spiritualist. Length 120 feet. Code word "SPION"... .. **£3 0 0**
No. 8070. Why Jones Signed the Pledge. Length 530 feet. Code word "GLAMP"... .. **£13 5 0**
No. 8071. Cabby's Dream. Length 320 feet. Code word "BACBY" **£8 0 0**
No. 8076. A Wife's Forgiveness. Length 590 feet. Code word "WESLE" **£14 15 0**
No. 8077. The Secret of Death Valley. Length 600 feet. Code word "SAUDS" **£15 0 0**

GENERAL.

- No. 8058. Duck Farm. Length 100 feet. Code word "ORFOL" **£2 10 0**
No. 8061. Alligator Farm. Length 80 feet. Code word "AVENS" **£2 0 0**
No. 8074. A busy day in a Soap Works. Length 436 feet. Code word "KORFU" **£10 18 0**
No. 8082. Fox Hunting. Code word "FRIPS"

See also pages 96-97, 113-115, 119-122.

The WARWICK TRADING CO. Ltd.

(The World's Headquarters for Animated Photography)

LONDON:

PARIS:

4 & 5, Warwick Court, Holborn 16 Rue St. Cecile

**Pirates
Beware!
Warwick
Films are
Copyright.**

Hearty Good Wishes.

As our next issue will not make its appearance until after the Festive Season of the year, we take this opportunity of conveying Hearty Good Wishes to everyone connected in any way whatsoever with the Cinematograph Trade. Christmas is of all times a season of festivities. May no cloud darken your horizon, but on the contrary, may the coming Yule-tide be the brightest and merriest you have ever experienced, so that you may have renewed strength and vigour at a time when you are about to step upon the threshold of a New Year

The Warwick Trading Co. Ltd.

LATEST FILMS

COMIC.

A Slippery Visitor.

One of the funniest pictures on record, and one that will evoke roars of laughter wherever it is shown. A thief enters a room, causing a good deal of excitement to the female occupant. She screams and runs out, bringing two men and a policeman to her aid. The thief decamps through the roof. His pursuers thinking he has left in this way, follow. The chase is taken up on the roof, one of the men missing his footing and tumbling off. The thief goes down a chimney, coming out at the fireplace in a bedroom, where a man is asleep in bed. Awakened by the noise, the man jumps out of bed and the thief gets into it. The wife enters the room, and as she is about to disrobe, she is startled by the policeman coming through the fireplace in pursuit of the thief. This causes her to make her exit, and the thief tackles the policeman and changes into his clothes, leaving the man in blue insensible in bed. The alarm is raised, and the old man and woman, together with others and the made-up policeman, enter the room, the latter holding the real policeman down. At last the thief is detected, and then a chase begins. They run down the stairs, upset a baker, nearly upset a woman, the chase continuing through a basement window. The thief comes across a woman sweeping, and again changes his clothes. We next see a man coming along the street with a large barrel on a handcart. He pulls up at the door of a warehouse, and two other men put another barrel on the cart. Just as he is taking the cart down the street, the thief comes running along and jumps into the empty barrel. The crowd follow and rush on, never for a moment believing that they have been so near to the object of their search as they have been. When the pursuers are lost to view, the man leaps out of the barrel, only to encounter the old man and woman who are not able to follow as quickly as the others. They call back their companions, and the chase continues through a garden gate into a well-wooded park. Here the thief goes to sleep, but a policeman comes to awaken him, the man running off, but being at last captured in a garden. This film is so full of quick change that it is impossible, in the space at our command, to do it justice. The length is 447 feet, and the price £11 3s. 6d.

* * *

The Fake Blind Man.

Two youths who are up to any kind of a lark decide that one of them shall pretend to be blind. No sooner is the decision made than it is acted upon, and Henry, takes up a position at the corner of two busy thoroughfares, displaying the card "Totally Blind." Two girls come along the street, one of them placing a copper in Harry's tin can. One of the girls looks round to see that no one is looking, and fully expecting the blind man can't see, she stoops down to tie her shoe-lace. This is too much for Harry, and he gives the game completely away. The girls hail a policeman and then chase the pseudo blind man. At first they pass through a park, and Harry tries to hide in a tree, but being discovered by the "copper," he jumps down and is captured. Being a slippery

sort of individual he releases himself, and off he goes again. This time when the policeman is close upon him he swings round a tree, and catching the bobby in the rear, sends him spinning. This is about one of the funniest and smartest things that has ever been shown. Harry next takes flight down a street, passes some girls, and jumps on to a hand cart, upsetting it. The man in charge says some unparliamentary language, and puts things right again, so far as he knows. Not being balanced, no sooner does he leave go of the cart than over it goes again. By this time quite a little crowd are following in the chase. An electric tram passes and Harry jumps on to the "catcher" in front, but the policeman does likewise, and as they are being hurled along, quite a scuffle takes place, in which the truncheon is used to good effect. After all his scheming Harry is caught, and is finally pushed into a wagonette with a second man in blue. The subject is funny in the extreme and appeals to all ages. There is not a semblance of vulgarity about it from beginning to end, and it can be shown to any audience. The length of this laughable film is 300 feet, and the price £7 10s.

SENSATIONAL.

Held to Ransom.

Seldom has a film been produced that is so full of intense interest, and that is so splendidly realistic as the one under review. The subject opens by showing a well-furnished drawing room with two lovers seated on the couch. The young man has bought his fiancée a present, contained in a small basket, and this afterwards turns out to be a carrier pigeon. They embrace one another, the "spooning" being carried to the highest state of perfection, when the girl's father enters and orders the young man off the premises. This results in the girl having a good cry and becoming petulant. Her father leaves the room, and, being at her wits' end to send a message to her lover, she remembers the pigeon; a note is hurriedly written and tied to the carrier, when she takes the bird to the window and away it flies. The next scene shows the intercepted message: an old croney is seen feeding her chickens outside her miserable hut, and a man, evidently her son, enters with a donkey. The pigeon alights to peck some of the corn and is caught; it is taken inside the cottage, the message not failing the notice of the man of crime. After being read, the pigeon is put into a basket, and in the next scene we see the old woman hobbling down a lane with a donkey. Eventually the young lady appears at the trysting-place, as arranged in her note, expecting, of course, to meet her young man. Instead, however, the old woman's son jumps through the hedge, and, after knocking the girl insensible, she is hurriedly put into a sack and thrown over the donkey's back. Poor Neddy has quite enough to do to carry her, but what with the old croney pulling, and the young villain thrashing the beast, it is got through the wood and finally home. When the girl comes to her senses, she is made to write a note to her father, telling him her position and asking for her ransom. On the man leaving the cottage, and the woman becoming drunk in her hovel after fastening the door, the girl notices the pigeon in its cage, and sees at a glance how she has been trapped. Another note is written, and the pigeon sent on its way through a hole in the door. We now see the messenger's return: the young lady's lover is in the pigeon loft when the carrier returns, explaining that his sweetheart is a captive, and almost distracted he rushes out. We are now transferred again to the father's home, when the villain enters and gives the girl's father her note, which reads as follows: "Give the man £100 or he will kill me." This, of course, makes the man indignant, and, after some words he refuses to fall in with his visitor's wishes, saying instead that he will have him arrested. The villain is prepared for this, and strikes the father senseless on the floor. Just as he

leaves, the young man enters, explains the position, becomes reconciled to the father, and they together go to the hovel, arriving just in time to save the girl. As we have already hinted, this film is sure to have a wide popularity, and as always, it will be a case of first come, first served. The length is 560 feet, and the price £14.

* * *

The Great Mail Robbery.

This important film opens by showing two men smoking, one of whom has evidently had the following crime suggested to him by the other. The interior of a large office is next seen, when the manager after enclosing several bank notes, which he takes from the safe, in an envelope, sends it to the post by the office boy, telling him to take great care of the packet. The clerk follows and converses with his accomplice who is waiting outside the building, after which he returns to the office as if nothing had happened. In the next scene the mail van comes along the street, and the postman takes the letter from the boy, giving him a receipt for it. A man, heavily masked, who is evidently the clerks' associate, stuns the postman and binds him in such a way that he cannot move. The thief drives the mail cart off; he is afterwards seen in the park with the clerk, and they together run through the letters coming at last to the one containing the notes. The accomplice changes his attire, and quite thinks himself free from detection. The worthy couple apparently make up their minds to have a jolly good time, and are first seen with two very pretty girls taking tea at a fashionable restaurant. In fact, expense seems to be no object, and after the repast one of the stolen notes is offered in payment, the waiter being awarded with a good "tip." In the next scene the same quartet, are seen on the steamer, where they have a dance, and later they are seen "shooting the chute." Altogether they are having a fine old time and the fun is fast and furious, as well as expensive. Whilst at lunch in the gardens, the police come and arrest the men, to the great annoyance of their young lady friends. "The Great Mail Robbery" is a film packed full of splendid action, indeed, there is not a single uninteresting picture in the whole of the 550 feet. The price is £13 15s.

* * *

Lynch Law.

A film that is sensational in the extreme, and one which, at times, tends to make the heart beat a little faster than usual. It depicts one of those scenes which are not infrequent among our Transatlantic cousins, with a vividness that is truly remarkable. Two niggers are seen gambling in the street; others join in, with the result that more money is lost by one of them than gained. The scene changes to a wood, when the villain of the piece enters and hides behind a tree. At last a lady comes walking through the wood, reading some more than usually interesting book; she is assaulted and, indeed, murdered by the wretch in hiding. The woman's little girl comes running through the wood, to find her mother quite dead. She is, of course, at her wits' end, when a man comes on the scene riding on his bicycle. He gives the girl a note and then rides off in full pursuit. She is next seen running to one of the shanties in the Backwoods of America, and gives the note, which reads as follows: "Murder and robbery at cross-road, raise alarm, I am on the trail, Fairfax." The men take up the chase, armed as well as the exigencies admit. The murderer is seen running along the heath, with the cyclist and search party following, some one way, some another; he enters a stable and steals a horse which he mounts and gallops away as fast as he can. The man on the bicycle keeps up the chase, and at last comes so near to him that he fires. Hit, but not incapacitated. He runs through a field of tall grass, the effect on the screen being extremely good.

He next enters an empty house, but the cyclist follows; the villain jumps from an upper storey, but his pursuer does likewise, when a life and death struggle ensues. The wretch is at last overpowered, the remainder of the search party coming on the scene at a very critical moment; he is dragged into a field, tied to the stump of a tree, shot and burned, the effect of the smoke being most realistic as it curls and twines around the doomed man. Altogether the subject is most exciting; the length of the film is 575 feet and the price £14 7s. 6d.

* * *

Visit to a Spiritualist.

The hero of this film reminds one of a very popular remark by one of our leading entertainers, namely, "How does he do it?" It is certainly full of mystery throughout, and from its very novelty it is sure to be popular amongst showmen. A man, evidently of an inquiring disposition of mind, visits an old sage who is a renowned spiritualist. No sooner does he move his arm than a ghost is seen sitting in the chair; it disappears as mysteriously as it appeared: the man strikes it, but finds that he is hitting nothing but air. He thinks that he will take off his overcoat, but finds that he has about six on, and his handkerchief dances about the room as if possessed of vital energy, a remark which also applies to the Dance of Death. After a while the visitor appears to have had enough and gladly pays the spiritualist in order that he may regain his freedom. The length of this film is 120 feet, and the price £3.

* * *

Cabby's Dream.

This is unquestionably one of the most successful films we have ever produced; it is full of mystery, and clever trickery throughout, and is appreciated wherever it is shown. Already it has pleased thousands of spectators, and it is one of those subjects which we can, without hesitation, recommend to our friends. The film is toned throughout (not simply stained), but chemically toned in different colours, but for this no extra charge is made. And now for the subject:—Cabby is seen on the rank; it is getting late, and having had a busy day, he commences to nod, eventually he falls fast asleep, and has a most marvellous dream. In it, A. Presto, a magician, is seen leaving the Empire Theatre in evening dress and white kid gloves. He hails a cab and drives off home. Arrived there an altercation ensues between the magician and the cabby as to the fare, when they decide to toss for it, the Jehu cries heads! but the result is startling, for heads of all descriptions come flying in from all directions. As this is going on A. Presto changes into his magician's garb, and with the aid of his wand, the changes become fast and furious. The cabman seems to think that he has had enough and goes up to his "growler" for the purpose of closing the door and driving off. As he does so two girls dressed in white step out of the cab, followed by a number of Japanese girls, who form a circle with the cabman in the centre, and dance round him, finally disappearing as marvellously as they appeared. Again the bewildered cabman endeavours to close the door, but out steps Cupid, armed with his bow, who shoots an arrow at the cab. The result is that animals of every description come pouring out, and again a ring is made round our hero. He goes on his knees, and at this, the animals give one flying leap on to the top of the growler; cabby orders them off and after some time they disappear inside. At last he is on the box and believes that he is now free from his troubles, but no! the horse is changed into a large wooden one; he hits it and down it goes, then a donkey takes its place, with its head turned to the cab. Our hero can stand it no longer so off he goes to fetch a bobby; he finds the object of his search and returns to the magician's house to find his cab and horse in quite a normal condition. The policeman thinks our friend has possibly had a little too much



We Lead:

OTHERS FOLLOW.

Cape to Cairo.

OUR friends will be interested to hear that throughout the present year we have had Operators in Africa, making a thorough survey of the country and taking everything of interest, including its scenery, its commercial enterprises, its big game, and its native occupations.

Nothing of Interest

will be omitted, for one operator is travelling down the Nile, a second follows the course of the railway from Cape Town to the Falls, a third traces the district of the Uganda Railway, and a fourth enters the country at the Gold Coast, and travels the regions of the Niger and the Congo.

The Films will, in consequence,
form a complete epitome of this
much-discussed Country

THE WARWICK TRADING CO., LTD.

to drink and orders him to drive off, when just as he is about to do so, his head changes into a donkey's head. The policeman laughs at him when the head appears on the "copper." Exit the cab with the policeman inside, evidently to take the part of Bottom in "A Midsummer Night's Dream." The delight of Mr. Presto can better be imagined than described. The film dissolves and we again see the cabby on his rank, being rudely awakened by the jeers of the cabmen on the rank, for he has just lost a fare through being asleep. The length of this film is 320 feet and the price £8.

* * *

**Why Jones
Signed
the Pledge.**

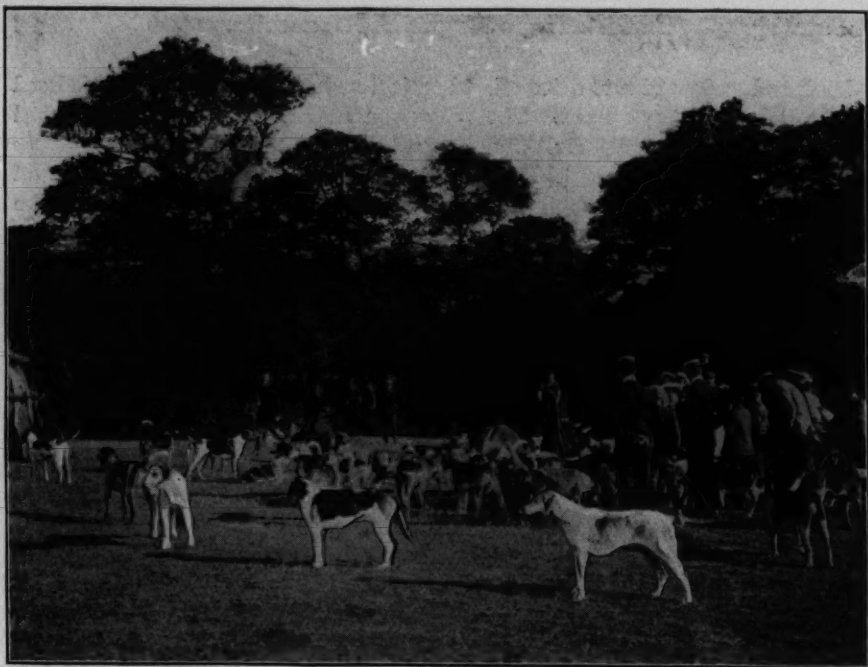
In this film a man is first seen smoking and drinking at home, when his wife comes and expostulates. A "scene" follows, with the result that the man rushes out, determined to find fresh acquaintances. He is next seen in an open-air restaurant or beer garden, where he certainly gets "over the line." In time he attacks the waiter, and manages to upset one of the small tables with its contents when going away. Not paying for the damage he has done, the waiters follow him and the cook also takes up the chase. They are seen climbing up a hill and running along a ridge. Finally the man gets to the market place and upsets one of the market carts. In the next scene a man is coming out of the drains, whereupon he takes off his large heavy boots and commences a conversation with his mate who is waiting outside in the street. At this moment our intoxicated hero comes along, and not seeing that the lid is off the man-hole, he drops down into the drain. Unknowingly, the two drain men replace the lid and fasten it down, and then walk off. Just as they have finished their work the crowd comes along and ask the men if they have seen the drunkard, but No! they have not done so, and the whole thing appears a mystery. The following section is splendidly realistic, showing the interior of the drains. At first the man is stunned, but after a while he decides to have a sleep, so as to be in a better position to take in the situation. No sooner has he laid down than twenty or thirty rats come and crawl over him, and start gnawing. He becomes fidgety, and at last wakens, horrified at his dilemma. He goes to another part of the drain and again tries to have a siesta, but on this occasion the water commences to flood the drain, as there has been a heavy downfall above, and our hero is drenched to the skin. He is next seen crawling out of the drain in a pitiable condition, and two soldiers take him to his wife. She goes for him with the frying pan, knocking the bottom out by hitting him on the head with it, and leaves the rim about her husband's neck. In this condition he has feelings of remorse, and makes up his mind to sign the pledge. The length of this well-told picture is 530 feet. The price is £13 5s.

* * *

**A Wife's
Forgiveness.**

This film has proved another "Winner," and from every standpoint it is unique. There is absolutely no padding, but on the other hand it is splendidly acted, the scenery is beautiful in the extreme, and it is full of human interest. It only remains to be said that photographically it is perfect, and certain portions have been toned to harmonise with the subject and time of day. The scene opens by showing Jack Notson being thrown out of the local pub. He is dressed "up to Dick," but nevertheless he is a gambler and ne'er-do-well. Arriving at home, he worries his wife for money, which not only upsets her, but also their little daughter, a bright child of some nine summers. She has none left, but Notson leaves the house intent on securing some. He comes across an old gent coming out of the bank, whom he trips up in a thoroughly professional way, and steals his bag. Again we see him at home, where he shows his wife and girl his ill-gotten riches. She will have nothing to do with it, and this so

(Continued on page 98.)



NEVER BEFORE
IN THE
History of Cinematography
HAS THE
PRESS

Given such lengthy and eulogistic
Notices as has been the
case with

Fox Hunting

The Reviewers evidently thought
there was

NO PRAISE TOO HIGH

to be given to this

**MARVELLOUSLY REALISTIC
FILM.**

- (1) Dogs to
- (2) Dogs
Hun
- (3) Dogs and Huntsmen going to
a ford).
- (4) The Field on their way to the
- (5) The Meet.
- (6) Throwing Hounds into Covert.
- (7) Fox breaking Covert (this is a
comes direct to the Camer
movement known so well.
- (8) In Full Cry : over hedges, along
through gates, etc., etc.
- (9) The Fox once more gets into
and breaks out again.
- (10) The Kill.
- (11) Returning to Kennels.
- (12) Feeding the Dogs, all their tail
straight up in the air and v
incessantly.
- (13) Examining the Dogs for cuts, v
thorns in their feet, and ge
doctoring them.
- (14) A tired and injured hound
slowly home.

No. 8082.

Code Word: "FRID"

Wonderful! Marvellous!!

Vide PRESS OPINIONS.

FOX HUNTING!

A VERITABLE HUNT ON CANVAS.

SYNOPSIS.

Dogs tearing to get out of Kennels.
Dogs exit from Kennels, and the
Huntsmen.

ing to the Meet (here they have to wade

to the Meet.

Covert.

his is a wonderful picture, as Reynard
Camera with that peculiar winding
well.

es, along roads,

c.

s into Covert,

their tails being
r and wagging

r cuts, wounds,
and generally

hound going

FRIPS."

THE MOST WONDERFUL
SPORTING FILM ON
RECORD.

RECEIVED
WITH VIEW - HOLLOAS
WHENEVER SHOWN.

BRINGS A BREATH OF THE
COUNTRY ACROSS THE
FOOTLIGHTS.

— THE —

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Telegrams: "Cousinhood, London."

Paris House: 16, Rue St. Cecile.

irritates him that he knocks her down, and leaves the house; the little girl fondly caressing her beloved mother. In the street, Notson meets a very pretty girl, and off they go to the Carnival at "The Bull and Bush." The next scene, evening, is toned blue, and is most realistic: Notson is followed by his wife and child; the lady friend is put into a hansom, and sent to the Carnival. The wretch demands of his wife her reason for following him, but she entreats him to return home. Eventually he fells her to the ground, and makes off after his lady acquaintance. A Captain and Sister of the Salvation Army find the mother and daughter, and together with a policeman they go in search of the father, who left his stick in the middle of the road. We next see the Carnival, which, as a piece of photography, stands unique. Notson and his friend are having a good time, the former being disguised as a pierrot. His child comes in and points him out to the Salvation Army captain. He proffers the stick. "Thanks," says Notson. "Then you are the man we want," says the captain. We next see them going through the gardens (stained gaslight), and then outside "The Bull and Bush" (stained night-blue). Notson is given in charge. Eighteen months later he is seen receiving his discharge from Wormwood Scrubbs Prison. The captain enters, and hands Notson his stick again, and eventually is persuaded by the former to drive home to his waiting wife and child. The Salvation Army sister is with the wife, and at last Notson enters his home once more together with the captain. He clasps his daughter to his breast, and as the captain and sister lead her away, he becomes reconciled to his wife, and is, indeed, a repentant and reformed man. "A Wife's Forgiveness" is a strong tale, which takes hold of the audience: it is not spoilt in any way by being everdone, but is natural and human from start to finish. The length is 590 feet, and the price is £14 15s.

* * *

The Secret of Death Valley.

A thrilling drama, and a film that will take with all sorts and conditions of audiences. The gold fever is raging. Many men leave their homes seeking a fortune. The riches of Death Valley induces five prospectors to go there and look for gold mines. We see the miners taking leave of wives and families in a most affectionate manner, not knowing if they will ever see them again. Prospectors have been looking for gold all along the road. At last one miner was successful in finding a rich gravel mine. He calls his friends, who seem to be very much excited over the richness of the mine. The lucky prospector stakes up his claim, which is much envied by his companions. While the lucky prospectors went to sleep, two of the less fortunate ones conspire to kill their friends, so as to come into possession of the rich gold mine. Pretending to attend to the log fire, they fail to go to sleep. In the dark of the night they shoot down their friends. While this murder is enacted, the wife of one of the prospectors has a vision. In her dream she sees the killing of her husband, the father of her children. Shrieking, she awakes, and the picture vanishes. The two miners, made rich by murder, are seen to ride homewards, their mules packed with gold. Upon a small path, where one miner is compelled to ride in front of his companion, the last one draws a revolver and shoots down his partner, thus becoming the sole possessor of the great gold mine. The rich miner has built for himself a palatial residence, where he hopes to enjoy his ill-gotten gain. The visions of his dead comrades, however, follow him wherever he goes, and make his life miserable. He is just showing his friend his beautiful home, when the visions appear again. The wife of the murdered possessor of the great gold mine was hunting everywhere for the murderer of her husband. She knows him from her vision. She sees him in the City, and follows him home. While sitting there with his friend she suddenly enters, raises a revolver, and shoots the man of untold wealth, thus avenging a great crime. The length of this thrilling picture is 600 feet, and the price is £15.

GENERAL.

Duck Farm.

An exquisite film, and one that will be appreciated by all sections of the community. It is of splendid photographic quality, and depicts one of those scenes in everyday rural life, which always make pictures in the truest sense of the word. Thousands of ducks are being fed amidst beautiful surroundings; the play of light on the snowy whiteness of these anatidæ being exceptionally fine, and making the subject at once interesting and picturesque. The length of this charming film is 100 feet, the price being £2 10s.

* * *

Alligator Farm.

This is another fine film of general interest, which we feel sure will be much appreciated. The alligators are seen in two large tanks of water. As they slide over the division the motion of these animals is seen to great advantage, and one can almost hear their familiar loud harsh bellow as they glide one over the other. It will be seen that such a subject presents great possibilities, and full advantage has been taken of this fact, inasmuch as the effect of the splashing water is extremely well shown. In America, alligator farming is quite an important industry, for the reptiles yield a good burning oil, and the tough skin forms a strong leather. This film, though only 80 feet long, is unique in many ways, and will, undoubtedly, be much sought after. The price is £2.

* * *

A Busy Day in a Soap Works.

What! No Soap? Nay, verily, nothing but Soap! At all events Soap has been pre-eminently the topic of conversation and criticism for some time past. This has led on to the subject of Trusts, and altogether the daily papers have had a field time. Seeing, then, the popularity of the subject, we secured permission to photograph the whole of the process of manufacture, with the result that the film under review is one of the most interesting, instructive and entertaining industrial pictures ever produced. Although 436 feet long, there is not a tiresome moment in the whole length, and it is fully described by short, running titles. It was run simultaneously at the Empire and thirteen other London halls, and in every case it brought the house down. The film is divided into twelve sections. The barrels of fat are first seen being landed at the wharf; the fat is then extracted by steam, and then we see the alkali being put into the pans. The operation of "paddling" the soap is next seen, as well as sixty tons of soap boiling. The soap is then run off into 10 cwt. frames to dry, and we next see it being cut into slabs and then into bars. The operation of stamping the tablets by machinery is next witnessed, showing them also literally pouring out of the machine. The film concludes by showing the soap on its way to the consumer. This film is of more than topical interest, for it is one that will be appreciated at any time, owing to the fact that any audience, however cosmopolitan it may be, is always interested in seeing the process of manufacture of any article of daily use. As already stated the film is 436 feet long, and the price is £10 18s.

* * *

Topical Films.

Since the appearance of our last issue we have introduced a number of films of topical interest, some of which, we venture to think will live even after the events have passed from the mind of the public. We have been exceptionally busy with the films of the South African football team, and at the time of the sad railway accident at Grantham, we were engaged for a time night and day on the subject, of which we secured a unique view. Then again, the Harvard v. Cambridge Boat Race was a subject that interested sportsmen in all parts of

THE HALL MARKS of Cinematography

Thousands
of
Subjects
to
Select
From



When
in
Doubt
Consult
the
Warwick

WE LEAD—OTHERS FOLLOW



SEE
That this Mark
is Stamped
on ALL FILMS



OUR FILMS ARE COPYRIGHT

Photographic
Quality
Unsurpassed
by
any
Maker



Our
Vast
Experience
is at
Your
Disposal

the country and was, in consequence, much sought after. The recent motor races in the Isle of Man may be said to be of almost international interest, and our excellent film was much appreciated wherever it was exhibited. Our operator was successful in securing an exceedingly good film of the havoc wrought by the earthquake at Valparaiso. Following as it did close on the heels of a similar calamity at San Francisco, the whole world was again horrified, and people of all nationalities were desirous of seeing some vivid account as to how the town had been affected, and how could they see it, except by the means of animated pictures? We also secured excellent films of the arrival of King Haakon at Portsmouth, and the reception at Windsor, as well as of the King and Queen of Norway's visit to the City. The latter shows the procession passing through Holborn Viaduct, and the arrival at the Guildhall. This is a truly wonderful picture, although somewhat poor in photographic quality, owing to the bad light and through the subject being taken under cover, but we secured a picture where everyone else utterly failed to do so. Here one sees the arrival of the King and Queen of Norway, and their reception by the Prince and Princess of Wales, the Duke and Duchess of Connaught, the Lord Mayor, and a host of other dignitaries. Our cameras were within twenty feet of the reception, so that we get striking portraits of everyone concerned. Full particulars of these topical films will be found on page 86.

A Christmas-Eve Experience

By "QUI VIVE."

IN answer to your request as to what is the most trying experience I have had, as an exhibitor, in connection with the cinematograph, there is certainly one occasion which is indelibly stamped on my mind, and yet, when one repeats the circumstances, they do not seem so trying and "thrilling," if I may use the word, as they did at the time. The circumstances I am about to narrate occurred on Christmas Eve, 189— when I was in Edinburgh, and at a time when cinematography was in its infancy, and claiming the attention of thousands with its marvels of intense realism.

A request had been sent for me to appear at the church school at Clanallen, a little mining village about half-way between Auld Reekie and Glasgow, but not on the direct route. It was the first time the "natives" were to see the wonders of the cinematograph, and in consequence, the event was looked forward to for many weeks, and I was requested to let them have the best of everything, including the very latest films of topical interest. As is well-known, Christmas Day is not recognised in Scotland as a holiday, so that

there were no feelings of merriment on the previous day as there usually is in England. I mention the fact at the outset, otherwise some of my readers might come to the conclusion that a wee drop (*i.e.*, half a bottle) of Scotch might have had something to do with the working out of the following incident.

Everything was got ready on the day in question, and two forty-foot cylinders of gas and all the cinematograph paraphernalia were sent to the Waverley Station by a half-witted messenger, called Wane. He had strict injunctions to hand in the cylinders at the Parcels Office, and to see that the case containing the apparatus was given in charge of the guard on the Clanallen train. So far, so good.

As usual in such circumstances, I arrived at the station about five minutes before the train was due to start, booked, casually lit a cigar, and sauntered on to the platform. I expected to find Wane awaiting me, but no! he had returned. Just as I arrived at the train, I thought that I would give a look into the guard's van, and judge of my chagrin when I found the two cylinders resting reposefully on the floor of the van, but no signs of the case, and this, by the way, was the last train. I rushed to the telegraph office and wired to headquarters for an explanation, and returned to the train just in time to see it steaming out of the platform. Not being a Scotchman, I did not know my geography of the district as well as those who are to the manner born, and hurriedly seeking advice, I was recommended to go to Sethgate by the train due out in a few minutes, and drive over from there to Clanallen.

I did so, and found there was some public function on in the town, with the result that all the conveyances had been commandeered. After various "tips," for the Scotchman is keen on any form of "backsheesh," I managed to hire a buggy, and at the same time I ascertained that I was twelve miles from my destination, and in an hour's time the show was advertised to start.

Never shall I forget that night; it was a *real* or an ideal Christmas Eve, bitterly cold and pitch dark. As we drove along the frozen roads, the hedges presented, by the uncertain light of the lamps, a beautiful appearance with hoar frost, and one might have become poetical had not other and more sinister thoughts been uppermost in one's mind. I found it impossible to wheedle my driver into conversation, so gave it up at last as a bad job. The journey seemed interminable, and save for the hard crack of the horse's hoofs, the country was as silent as death. Once or twice I imagined that my driver either did not know the way, or else he was taking me a long drive round, and we would, in time, land at the place from which we started. Eventually there was a huge splash, a roar and a crunching sound, and our buggy came to a

standstill. As a matter of fact we were in the middle of a fast running stream, and the bottom of the buggy was under water. I asked the joker whether he knew where he was going or not, and he replied, "Aye mon, but I dinna ken I was in the river." There was nothing for it but to jump out, and this I managed to do, alighting on the nearer bank. My driver got into the water, and after a fair amount of unparliamentary language, and a good deal of energy expended on the wheel, he managed to get both horse and buggy safely out of the stream.

Off we started again, and after a time the lights of Clanallen hove in sight, and a babel of voices could be heard in the distance, calling in resentful tones for their money back. Arriving at the station, a telegram was awaiting, stating that my man Wane had put the case into the Clackmannan train, so that it was somewhere in Fife, and I was miles away on the other side of the Forth. I went on to the school in order to explain the circumstances, the whole village following, for they fully expected that the show would now begin. As is usual in such cases, the parson showed the greatest antagonism, demanding compensation, and swearing that he would take all kinds of dire proceedings. After a time he explained the situation to the crowded room, and as if by concerted action, the children took up the position immediately, and commenced clacking and quacking like a lot of hens and geese. It became so ludicrous that we all burst into a merry peal of laughter, and this certainly saved the situation. I promised to go down again, fixed up a date, and came away from Clanallen with a thorough admiration for a crowd of Scotch children, opining ever afterwards that, in their right place, children are excellent in every way.

About a week later I again went down to Clanallen, and made up for former disappointments by giving a really satisfactory show. Old scores were wiped off, but instead of cheering the pictures, some of the wee laddies would still persist to clack and quack. However, it taught me a lesson, and that is, never to leave anything in future to chance.

We shall be pleased to receive short notes from our readers of any difficulties they may have been placed in with regard to exhibiting, and shall be only too glad to put the same into readable form.

A Conundrum.

One of our customers, calling on us the other day, leant over the counter, and in a mysterious undertone asked: "What is the feminine for fly?" We always thought the genders were alike, but we leave it to our friends to send us what they think is the correct answer.

List of Code Words

FOR the convenience of our many foreign customers, we have compiled the following Code for Cables, which we hope will prove helpful. As the maximum number of letters generally allowed to any one word is ten, we have taken care to use cyphers of five letters, so that **TWO CODES** may be sent as **ONE WORD**. Examples will be found on page 105. Our customers will oblige by adopting the **W.T.C. CODE**, as it will greatly facilitate the execution of orders.

ANDRA	Please ship at once by usual route.
ANICS	Send by fastest possible route.
ALBAN	Send by parcel post immediately.
ARTIX	Send by letter post registered.
ADULS	Ship at once, and cable us date dispatched.
AUREN	Repeat our last order.
AGFOS	Duplicate our order No.....
ANLED	Send a selection of your latest subjects by same route as last.
ARLTO	Apply to usual firm, who will pay you against Bill of Lading.
ARBYN	Will pay cash on delivery. Instruct the carriers to collect.
BRANS	How did you send our order No..... ?
BURYS	How did you send our order dated..... ?
BOLIC	When did you ship our last order, and what is the name of the steamer ?
BIRIL	Reply by cable.
BONOS	Reply by letter.
CAREL	Your order No..... was sent per.....
CELSE	Your order dated..... was sent per.....
CATIC	Your last order was shipped on..... per SS.....
CERED	We shall complete your order this week.
COLOX	We shall complete your order next week.
CANDA	We shall complete your order in a fortnight.
CILLO	Impossible for us to ship before.....
EYDONRolls of Negative Stock unperforated.
ELMISRolls of Positive Stock, unperforated.
ELTOXRolls of Negative Stock, perforated.
ENDLERolls of Positive Stock, perforated.
FARNO	Previous telegram incorrect, should read.....
FEATH	Cancel previous order, and send in its place.....

(Continued on following page).

LIST OF CODE WORDS (*Continued*).**ROUTES.**

DORET	Steamer.	DRENS	Petite Vitesse.
DEMEX	Parcel post.	DUMIS	Express.
DEPOS	Letter post.	DISDO	Mail route.
DUNCH	Grande Vitesse		

CARDINAL NUMBERS.

SHERE	One.	SCELL	Eight.	SETOS	Forty.
SITOR	Two.	SWICH	Nine.	SENGI	Fifty.
SERVA	Three.	SEVES	Ten.	SULTS	Sixty.
STAPE	Four.	SWELS	Eleven.	STANT	Seventy
SKEGS	Five.	SELBY	Twelve.	SHYMA	Eighty.
SEALT	Six.	SOUTS	Twenty	SASTE	Ninety.
SEPHS	Seven	SNAIT	Thirty.		
SWANT	One hundred.	SHENO	Five hundred.		

STORS One thousand.

MONTHS.

RES	January.	RUP	May.	MOF	September.
RIX	February.	MAL	June.	MUR	October.
RAC	March.	MEY	July.	KIB	November.
ROM	April.	MIN	August.	KAD	December.

ORDINAL NUMBERS.

BA	1st	KA	9th	TA	17th	EO	25th
CA	2nd	LA	10th	UA	18th	FO	26th
DA	3rd	MA	11th	WA	19th	GO	27th
EA	4th	NA	12th	XA	20th	HO	28th
FA	5th	OA	13th	YA	21st	KO	29th
GA	6th	PA	14th	BO	22nd	LO	30th
HA	7th	RA	15th	CO	23rd	MO	31st
IA	8th	SA	16th	DO	24th		

EXAMPLES.

Date : September 10th—MOFLA. December 1st—KADBA.

Message : The Warwick Trading Co., Ltd., London. Send by fastest possible route, "Our Ice Supply," "Target Practice" and "Snake Hunting." Smithson & Co., Ltd.

Code : Cousinhood, London. ANICSICEEN, INDSOBLIVE, SMITHSON

Message : Ship at once and cable us date of dispatch. Will pay cash on delivery, instruct the carrier to collect. Three films, "Our Ice Supply"; two films "Dog, Lost, Stolen or Strayed," and two films "Snake Hunting."

Code : ADULSARBYN, SERVAICEEN, SITORKALPH, SITORBLIVE

Reply : Your order was shipped on September 4th, by SS. "Canova."

Code : CATICMOFEA, CANOVA. For code words of Films, see pp. 86 & 88

THE WARWICK TRADING CO., Ltd.

4 & 5, Warwick Court, Holborn, London, W.C.

Telegrams and Cables: "COUSINHOOD, LONDON."

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ANLED	Send a selection of your latest subjects by same route as last.
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THE WARWICK TRADING CO., Ltd.

4 & 5, Warwick Court, Holborn, London, W.C.

Telegrams and Cables: "COUSINHOOD, LONDON."

A Good Offer to Good Exhibitors

We are anxious that EVERY EXHIBITOR throughout the world should be absolutely convinced that the
WARWICK CARBONS
ARE
THE BEST

We have managed to get them of exactly the right density; they are neither too hard nor too soft, and will burn without spitting, or spluttering, or breaking up.

Free! Free! Free!

To every exhibitor replying to this advertisement stating size desired, we will mail

**GRATUITOUSLY AND POST PAID
ONE DOZEN PAIRS**

to be tested.

Can we make a fairer offer?

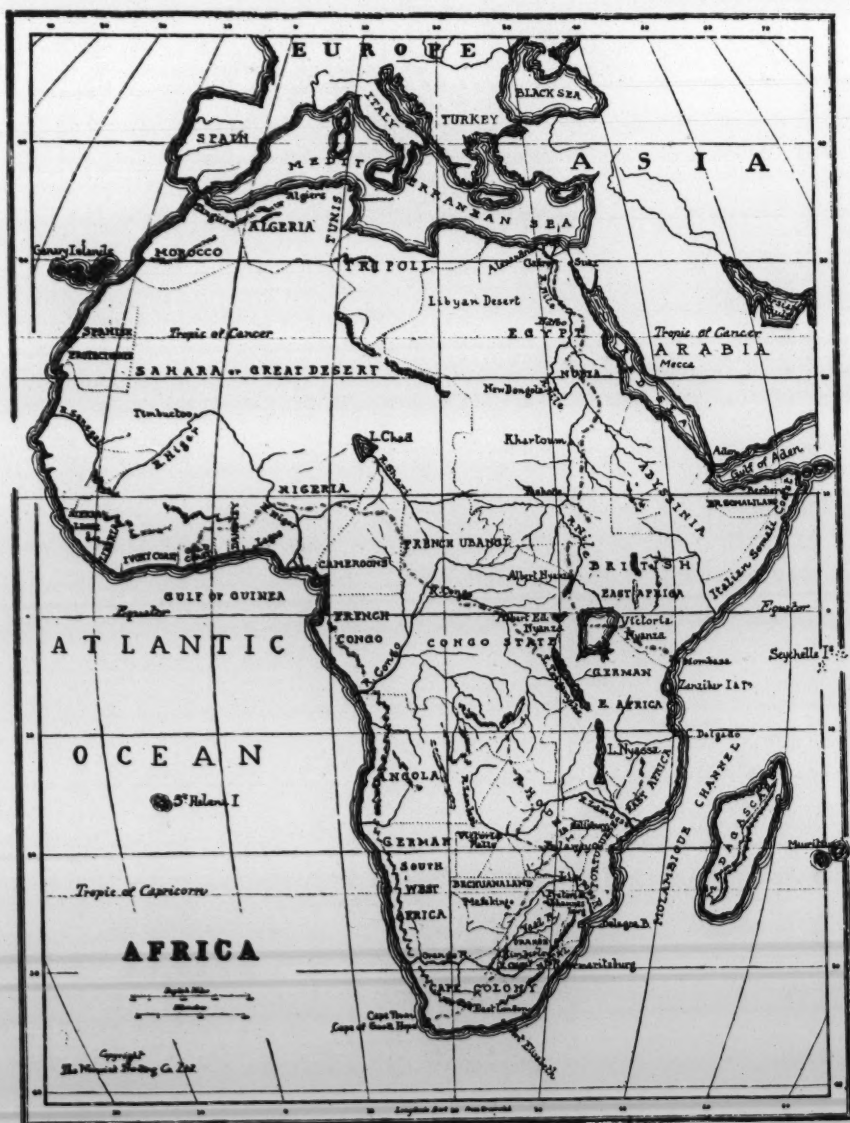
and after all

"The Proof of the Pudding is in the Eating."

THE
Warwick Trading Co., Ltd.
4 & 5, Warwick Court, High Holborn, London, W.C.

AN IMMENSE UNDERTAKING. Cinematographing Africa from CAPE to CAIRO.

ONE of the most important, if not the most important, undertaking that we have ever been connected with, is the one on which we have been engaged since last February, namely, our endeavour to depict the whole of Africa by means of animated



pictures. No one can have any idea of the many difficulties that have beset our path, but so far, each one has been satisfactorily surmounted in one way or another. Thousands of miles have had to be traversed with niggers as carriers and guides, and in those districts which have been visited but by few white men, the experiences of our operators have been thrilling in the extreme. The hairbreadth escapes, the difficulties connected with the capture of big game, are incidents which will make the hearts of the audience beat a little faster than the normal speed.

No stone is being left unturned in order to make the films in their entirety a complete record of the natural scenery of the country and its industries. Moreover, they will depict in a very graphic way the possibilities of the country from the sportsman's point of view, and they will show the native occupations and manners, which, from a purely anthropographical standpoint, will be unique.

As will be seen from the accompanying map, we have four operators in the country. One is travelling down the Nile, beyond Fashoda; a second is following the Cape to Cairo railway from Cape Town to the Victoria Falls; a third one follows the course of the Uganda Railway from Mombasa to the Victoria Nyanza and across it, whilst the fourth commences operations at the Gold Coast, and traverses the regions of the Niger and the Congo. It will be seen that in this way nothing of interest can be omitted, and owing to the fact that we have four operators entering the Continent from all points of the compass, each one is enabled to send his stock of film regularly to us. In this way there is less chance of deterioration of the film, than would be the case if it had to be kept for months in the trying and uncertain climate experienced between the Tropics of Cancer and Capricorn.

It is too early yet to give detailed particulars of the subjects already received, but we thought that our friends in the trade would be interested in hearing that we are still alive to the necessities of the age, and that we again lead where others follow.

NO COPYRIGHT IN ONE'S-SELF.

A very interesting case was recently heard in the High Court of Justice before Mr. Justice Warrington. The National Sporting Club inaugurated a boxing match, and arranged to have the event cinematographed. One of the pugilists objected, and as he was the defeated party, he applied for an injunction to restrain the Club from exhibiting or publishing the film. As it could not be said to be libellous, his Lordship refused to grant the injunction, so that, it appears, we have no legal right to our own features, however handsome they may be.



The Cinematographer's Alphabet.

- A** stands for Arc lamp, which gives us the light,
In the hall or the shed, by day or by night;
- B** for THE Bioscope, a name known to all,
If you use it through life, you'll ne'er have a "fall";
- C** is for Camera, with which Films are made,
What a hullabaloo when it's mislaid:
- D** for Developer, used in the dark,
But never when one is wanting a "lark";
- E** is for Ether, used when there's no gas,
But not by the man who's a silly old ass;
- F** stands for Films, of which there are many,
But those made by "Warwick" are the best of any;
- G** is the Gate fixed to all our machines. Gee!
What a really instructive world this must be;
- H** stands for Hypo., a salt Jesuitical—
Apparently lamb-like, but subtly mephitical*;
- I** for the houses made all of Iron. See!
From strict instructions by the L.G.C.;
- J** for the Jets, of which more in good time,
- K** for the Keys, a name that won't rhyme;
- L** is for Lantern, and for Limelight as well,
- M** for the Motors, that run like —;
- N** is for the Nipple, fixed to every jet,
When it gets stopped up, there's language you bet!
- O** stands for Oxygen, of which you've heard,
And for the Operator. What Oh! My word!!
- P** for the Pictures we project on the screen,
Some are pathetic, some make the folks scream;
- Q** for the "Quids" we spend on our treasures,
But in all the things purchased we have very much pleasure;
- R** is for Resistance, but some will opine,
A different meaning to what we assign;
- S** stands for Screen, which is spotlessly clean,
Resembling a few of the showmen, I ween;
- T** for the Tripod we carry about,
An excellent way to get rid of the gout;
- U** for Uranium, used to tone our films brown.
As such they are cheered, both in country and town;
- V** for the Views and the landscapes immense,
We take with our cameras on a stand or a fence;
- W** for "Warwick," as all the world knows,
If you say aught against them, you'll tread on my toes;
- X** for Xantippes, the women who scold,
When the films are not "proper," or when they're too "bold";
- Y** for the Youth, whose "show" cost a penny,
- Z** for the Zeal possessed by the many.

W. B.

* One of Mr. J. B. Kerfoot's inimitable phrases—Ed.

The Bioscope.

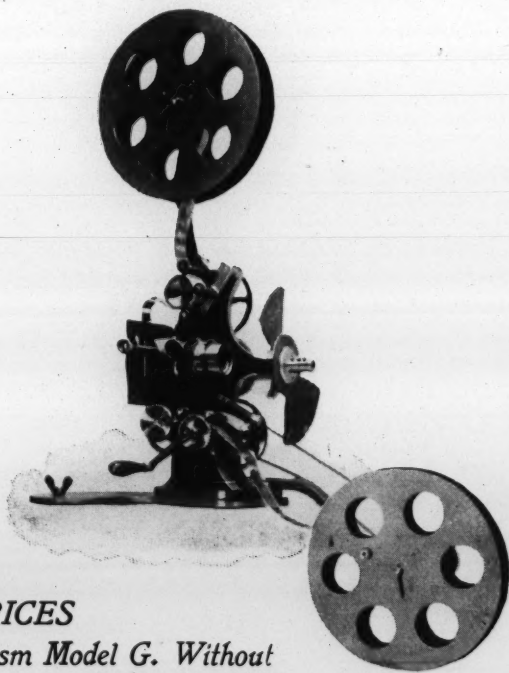
MODEL "G"

Acme of Perfection. Absolutely Up-to-Date.

Used Nightly in Most LEADING HALLS.

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Lens and Rack Mount - £16 - 0s.*

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Complete Bioscope Outfits from £25 to £35

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The World's Headquarters for Animated Photography,

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NEWS IN BRIEF

IT cannot be gainsaid that the purely local subject has a great drawing power, for people are always interested in seeing the reproduction of what is going on in their midst. And yet, some showmen cannot see it, but in this way they are acting against their own interests. May we remind our readers that we undertake locals at a reasonable price, and with lightning results, for we always have operators and cameras ready to take special subjects at a moment's notice.

* * *

According to Laffan's Agency, a cinematograph film caught fire recently in an Evansville, Indiana, theatre, with the result that there was a panic. Fifty-four people were trampled upon, and the policemen, we are told, clubbed the men who were forcing their way out. The first question one is inclined to ask is, why should a panic occur when a few feet of film take fire? The second question is of much more importance, namely, why should the men be clubbed? Even in an American panic this kind of savagery was not conducive to the amelioration of the distress, for it would not tend to alleviate the anxieties of those who witnessed it.

* * *

During the past month we have issued a comprehensive list of our Bargain Films. We shall be pleased to send a copy to any of our customers on receipt of application.

* * *

What Ho!! The idea of the cinematograph and the phonograph being used in conjunction is "as old as the hills," and has been used for some time, but we see that one of our up-to-date London dailies mentions the fact that someone in the wilds of Australasia is doing this, and gives the information as if it might be of immense service to showmen in the Mother Country.

* * *

A certain libel action in the cinematograph trade was discharged from the Courts only a few days ago. We shall return to the subject in our next issue, and then hope to give full particulars of the case, for we know it will interest our readers.

* * *

We hear that business is booming all round Flicker Alley. It appears the "Warwick" is not doing it all, as at first imagined.

Initiative! What is Initiative? It is doing the right thing without being told. But next to doing the thing without being told is to do it when you are told once: but your pay is not always in proportion. Next, there are those who never do a thing until they are told twice: such get no honors, and small pay. Next, there are those who do the right thing only when necessity kicks them from behind.

Elbert Hubbard.

It is Initiative which is the keynote of the success of the "Warwick" Films. It lends distinction to all the work we produce, and for this reason it is generally better than you anticipated. As usual:—we lead, where others follow.

The Warwick Trading Co., Ltd.

Warwick Court, Holborn

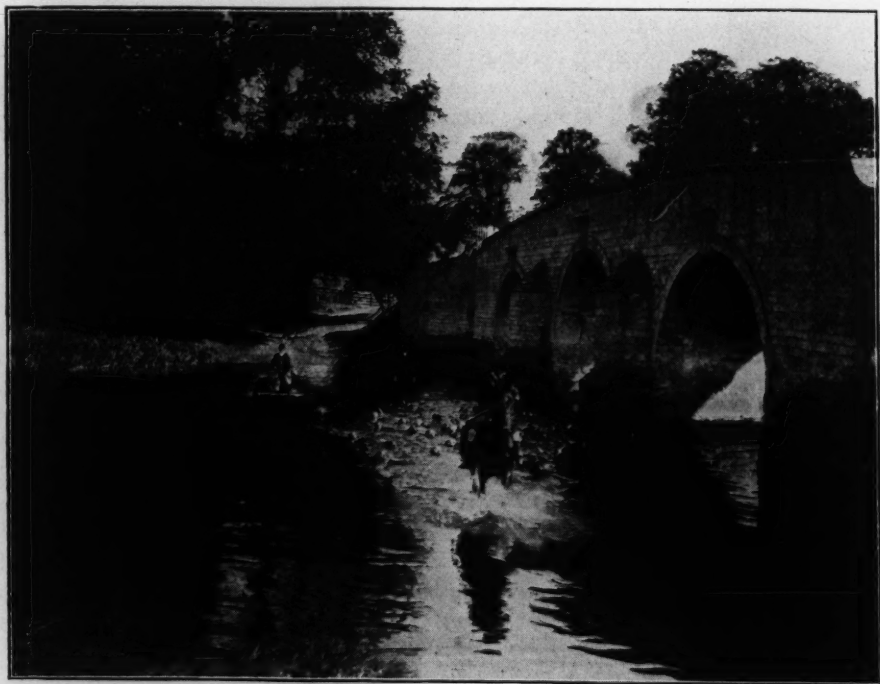
London, W.C.

HUNTING ON CANVAS.

A few of the numerous Press Comments.

REMARKABLE AND UNSTINTED PRAISE.

ON November 22nd, at the Empire Theatre, Leicester Square W., the first public exhibition was given of our film of Fox Hunting, the success of which has far exceeded our most sanguine expectations. In fact, its success has been phenomenal, and we have therefore thought it advisable to let our contemporaries review this particular film for us, and with this thought in mind we give several excerpts below, which we feel sure will be read with much interest by our customers.



The following is taken from *The Field*, the premier and most influential country gentleman's newspaper the world over, for outdoor sport:--

Representations of hunting as given on the stage of a London theatre are as a rule very unlike the real thing, while the costumes are often both comical and crude. But at the Empire Theatre some scenes of

real hunting are now being shown on the Bioscope, and these, it need hardly be said, show the ACTUAL SPORT AS IT REALLY TAKES PLACE, and are remarkably well done. Indeed, the very greatest credit must be given to the "artist" (name unknown) who secured such a REMARKABLE SERIES OF INCIDENTS, while praise is also due to the management for the way in which the scenes have been put on. No doubt many who see these living pictures will recognise the pack and the country, so we shall not anticipate their guesses, and will only say that the hounds whose doings have been followed are amongst the most prominent in the kingdom, with a fine record of Peterborough successes to their credit. According to the programme there were eight distinct scenes, but as a matter of fact the number was largely increased, A VERITABLE PANORAMA OF THE CHASE being shown in probably more than a score of pictures. The kennel doors are the first thing to appear on the screen, with huntsman and whippers-in outside. The doors are open and some twenty couple of hounds come down the canvas and disappear, clustering round their huntsman's horse. "On the way to the Meet" is given in two or three pictures, and then we have the meet itself, hounds and men in a park, with the field in the background. The next scene shows the whole *posse comitatus* on the way to covert, hounds and servants being followed by the field. Then hounds are thrown into covert, and a few seconds later A FOX COMES DOWN THE SCREEN AT FULL SPEED, WITH THAT TWISTING ACTION ONE KNOWS SO WELL. There must have been many hunting men in the house on Thursday evening, because this fox was greeted with a round of view-holloas, many of which would not have disgraced the whippers-in of a Midland pack. Hounds come out of covert, one by one, immediately after the fox, and then the huntsman appears, and jumps a wattle fence in the centre of the screen, and is followed by his whippers-in and four-fifths of the field, all in a desperate hurry to be up with hounds. A check, and a cast over a river, by the huntsman, hounds swimming through and taking up the line on the far side are TIT-BITS OF THE FIRST ORDER, and so, too, is the negotiation of a swollen ford, where the water goes well over the boots of the riders, and one horse gets his head down and takes a big drink before he can be persuaded to go on. Several scenes during the run are given, all most thoroughly interesting, and lastly comes the kill, and it is worthy of remark that the fox is thrown to the hounds, still retaining his mask and brush. No doubt the huntsman was in a hurry to get on to another fox. After the kill we have hounds on their way home, and one very vivid scene, when a single hound, who has become lamed, is following slowly on; and to conclude the whole, hounds being fed are shown on the canvas, and hounds being examined for thorns in their feet. It is perhaps curious in these days that the proportion of lady riders in these pictures is remarkably small.

On November 20th, under the title "Hunt on the Bioscope," *The Standard* came out with the following eulogy. Read this paragraph: as a piece of Press criticism it is unique, in so far as films are concerned.

Hunting men who are in London just now should not miss the bioscope of hunting which is being given at the Empire. IT IS THE MOST WONDERFULLY REALISTIC PIECE OF SPORTING WORK WHICH HAS EVER BEEN PUT ON TO THE SCREEN,

not a single detail of a day's hunting with a crack Midland pack being omitted. When the curtain goes up the closed kennel door is first shown, then the hunt servants appear mounted, the doors are thrown open, and out come the pack. The scene changes, and hounds are seen going to covert at a rather faster pace than is customary with most packs. A meet in a park is next reproduced, and then a long drawn procession, which includes hounds, huntsman, and field, on their way to cover. The covert is next exhibited, hounds are thrown in, and a moment later a fox appears, and on the evening the present writer saw **THE BIOSCOPE WAS GREETED WITH A ROUND OF VIEW HOLLOAS** from the audience. Hounds are quickly on his line, and then comes a perfect panorama of the incidents of the run. Hounds in full cry, hounds checking, hounds being cast—a pretty picture—and the field galloping and jumping. Nothing is omitted, and at length comes the kill, the fox being broken up and eaten in full view of an excited audience. Nor is this all, for hounds on their homeward journey, and a touching picture of a lame hound toiling behind the rest of the pack, are followed by the arrival at kennels, the feeding, and, lastly, an examination of individual hounds for thorns which they may have picked up. **THE WHOLE THING IS WONDERFUL**, not only because it **REVEALS THE GREAT HEIGHTS TO WHICH MODERN PHOTOGRAPHY HAS REACHED**, but because of the **EXTRAORDINARY SKILL WITH WHICH THE SERIES OF PICTURES HAS BEEN SECURED**. How one, or half a dozen men, managed to obtain so many photographs of living incident in one day's sport **IS SIMPLY MARVELLOUS**, and it should be added that in every picture the photograph has been taken so that the figures come towards the audience, and not away from it. Perhaps the most remarkable picture in the long series is where the huntsman casts his hounds over a river, and they take up the line on the other side. But **EVERYTHING IS GOOD**, and the only thing one would like to see altered is the hour at which the exhibition takes place, viz., 9.15, which is somewhat early in the evening for such a wonderful show.

The Sportsman in its issue of November 16th gives the following account of the film, but the writer evidently overlooks the fact that we had twenty cameras at work, otherwise it *would* have been impossible to secure a day's fox-hunting which would happen, incident for incident, within convenient range of the camera. Not only so, but the subject was taken in a country swarming with foxes, so that there was absolutely no necessity to go to Leadenhall, or any other market, in order to secure the little red rascal. This explanation will no doubt convince critics of the genuineness of our film.

The Bioscope at the Empire is just now showing a long film illustrating a day's fox-hunting. **THE PUBLIC WILL APPLAUD THE PICTURES**. They will at least afford hunting men some amusement. The name of the pack dealt with by the Bioscope is not stated on the programme, but we are disinclined to believe that there ever was a day's fox-hunting in history that would happen incident for incident within convenient range of the camera. A number of incidents may be strung together into a more or less convenient whole, but in the Empire pictures we are inclined to suspect the "bagman" when

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“CABBY’S

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SPARKLING AND

TABLEAU I.—Cabby No. 99,999 has evidently been a bit drowsy, for he is discovered on the rank, or sleeping, and “dreaming those happy hours.”

THE DREAM

TABLEAU II.—“Here y’are, sir. Keb, sir!” Cabby has just finished his turn at The Empire cab, admired by the crowd outside the theatre.

TABLEAU III.—Arrived at his destination, Cabby says, “I say, Governor, what’s this?” A great crowd agrees to toss for it. “Heads!” He now pours in from all sides, and the Professor tricks him into stage attire. Then the fun starts fast and furious, and the fun is inexhaustible, and trick follows trick. The horse is not secure from the power of the Professor longer. “I’ll fetch a copper!”

TABLEAU IV. and V.—Cabby seeks and finds the Professor.

TABLEAU VI.—The policeman can see nothing wrong, but Cabby pranks him. Cabby evidently on his way to take the part of Botham.

TABLEAU VII.—Cabby is rudely awakened from his nap by other cabmen on the rank, as he has just landed.

Length 320 feet.

Code word “E”

Length not approximate.

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PARIS HOUSE—1, 1

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OMENAL SUCCESS.

AND STARTLING

derly eaten a pork pie for supper, and is very
runk, on the box of his "growler," soundly
py hours away."

E DREAM.

sir" Mr. A. Presto, the renowned magician,
Empire and leaves the theatre in our cabby's
e the theatre.

tion, Professor Presto tenders the legal fare.
A heated discussion ensues, and cabby at last
He now wishes he had cried tails, for heads
fester transforms himself out of evening dress
arts fast and furious. The cab appears to be
trick in quick succession; even the poor old
ver of the conjuror. Cabby can stand it no

nd finds the object of his search.

thing wrong, but the Professor plays yet another
an. Exit the cab with the policeman inside.
t of Bottom in "A Midsummer Night's Dream."
ned from his troubled sleep by the jeers of the
as just lost a job through being asleep.

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reynard dashes out of covert close to the camera, or that the terrier shown in the previous picture was used to bolt the fox from an earth that had been designedly closed. Then it is unusual to see the huntsman and his whips heading hounds and running great risks of over-riding them when in full cry. But, anyhow, HUNTING MEN OUGHT TO SEE THE PICTURES FOR THEMSELVES.

We next come to the remarks made by a writer in *The Leader*. Fox-hunting may probably not be a savoury sight to some, but our endeavour was to show the sport as it is, and not as we might wish it to be.

The new hunting pictures at the Empire are marred by the representation of "breaking up" the fox. In the hunting field itself it is not altogether a savoury sight; and it is quite out of place at a music



hall. The other PICTURES IN THE SERIES ARE WELL WORTH SEEING. THEY BRING A BREATH OF THE COUNTRY ACROSS THE FOOTLIGHTS, AND ARE FULL OF HEALTHY LIFE AND MOVEMENT.

On November 17th *The Sporting Times* came out with the following eulogy :

Sportsmen will be pleased to find at the premier variety theatre in Leicester Square a series of scenes on the Bioscope depicting a day in the hunting field with the famous pack of foxhounds of which Mr. G. W. Fitzwilliam is Master. THE PICTURES ARE MOST REALISTIC, and the more attractive as they are THE GENUINE FILMS PHOTOGRAPHED ON THE SPOT, and showing EVERY INCIDENT OF THE CHASE.

The Star contained the paragraph printed below. Our criticism of *The Leader* paragraph applies also to the "squeamish people" noticed by the undermentioned writer.

One of the BEST CROSS-COUNTRY SERIES OF ANIMATED PICTURES is that shown at the Empire in the representation of a day with the hounds. It is BRIMFUL OF LIFE AND HEALTHY MOVEMENT, and is only spoiled by the picture of the "breaking-up" of the fox. There are squeamish people in a music-hall audience to-day as well as in the hunting field; and the pictures would lose nothing of their attractiveness if this bit of realism were cut out.

In drawing attention to the "turns" at the Empire, *The Daily Telegraph* says:

Although it might be thought that "The Débutante," the brilliant new ballet at the Empire, is of itself a sufficient attraction in the way of novelty, the management of that popular house are also providing this week a fresh series of animated pictures of an EXCEPTIONALLY INTERESTING CHARACTER. These represent a day's sport with a well-known pack, starting with the opening meet and ending with the return of the hounds to kennel. NOTHING COULD BE MORE APPROPRIATE for the time of year, while, as it happens, the photographer has BEEN PARTICULARLY FORTUNATE in securing some excellent views. These show in graphic fashion the pack on its way to the meet, the meet itself, the fox breaking cover, a water check, and the death and breaking up of the luckless victim. The exhibition is one calculated, by reason of ITS ANIMATION, ITS VARIETY, AND ITS REALISM, to appeal forcibly, not alone to sportsmen, but to the public generally.

Commenting on the same show, *The Tribune* makes the following remark:

The new hunting photographs at this house are WONDERFULLY WELL WORTH SEEING. They show a run with a famous hunt in capital style, and we see the whole thing, including the fox breaking covert.

The following is an excerpt from *The Express*, in its issue of Nov. 26th:

Those who want to cultivate a taste for cross-country sport or the pastime which leads to the racing under National Hunt rules should see THE SUPERB SERIES OF BIOSCOPE PICTURES OF HUNTING SCENES at the Empire Theatre. THEY TEEM WITH VIGOROUS INCIDENT. We see the hounds, the meet, full cry, the fox on three occasions, and the jumping of various obstacles until the kill. The hounds return to kennels, are fed, and their feet examined; and then—there is seen a plaintive figure limping home across a field ever so slowly, and so sorry for himself. A pathetic expression, and scarcely able to move with the thorn in his foot, but he will get there eventually and be made comfortable. This latter certainly suggested an old sportsman returning home very sorry for himself from Manchester, for the expression of that dog is human.

"Fox-hunting at the Empire" is the title of an interesting and eulogistic article in the *Pall Mall Gazette* of the 25th ult.:

Quite a distinctive feature of the programme at the Empire just now is the introduction on the Bioscope of a few incidents connected with the run of a well-known pack of foxhounds. Pictures of this description have seldom been placed before the public, and that **THE MOVE IS A POPULAR ONE IS UNDOUBTED**. The great charm about the pictures is that they are so distinct, but, apart from that, so many of us have so few opportunities of seeing hounds at work, that the production is all the more agreeable. The pictures form a series, commencing from the time the hounds leave the kennels till the dogs have returned.

Truth made the following remarks:

At the Empire Theatre there are two new items of interest. The Bioscope proffers a series of incidents illustrative of fox-hunting. **I HAVE RARELY SEEN A CLEARER SERIES THAN THIS**, and the ingenuity shown by those who arranged with the fox to break covert in full view of the audience is **PAST PRAISE**.

The following paragraph appeared in *The Evening Standard*:

THE ADMIRABLE PICTURES of hunting incidents being exhibited at the Empire Theatre now should do much to cause many to take up hunting who perhaps to-day have little or no knowledge of it, although they may be fair horsemen.

The Sporting Times strongly recommend their readers to see the film, as will be seen from the following paragraph:

On the Bioscope screen are now shown various incidents of fox-hunting. The pack is the Fitzwilliam, and I recognised in several of the pictures the Master, on a grey which looks big enough to jump a house. There is a very pretty picture of the pack swimming a river, and there is **AN INCIDENT** in the series which I feel sure **HAS NEVER BEEN SHOWN BEFORE**—a fox stealing away out of covert. I think that most men who hunt, and most men who say they hunt, and most men who would like to say that they hunt, will go and see these moving photographs.

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QUERIES & REPLIES

We invite questions on all Technical and other matters connected with the Trade, Queries should be received by the 15th of the month to appear in the following month's issue, but those of general interest only will be answered under this heading. Other than these will be answered by post, as will also urgent inquiries. To those asking advice:—

- (1) *Kindly write on one side of the paper only.*
- (2) *Number each question, and confine each to one subject.*

"Exhibitor" asks if we can give him any suggestions for a good cinematograph carrying case. We have found one constructed on the following lines to answer every purpose, and to be most convenient, especially for travelling. It should be made of well-seasoned wood, and sufficiently large to enable the instrument to slide into it between grooves fixed to the sides just high enough to take the baseboard. The corners should be held together with iron corner-pieces, and angle pieces should be fitted at intervals along each edge. In shape it is upright, with a loose door, fixed with two metal plates into two corresponding slots in the bottom of the box; the top of the lid being provided with two locks and keys. Above the lantern, is fitted a partitioned drawer, one division being sufficiently large to take the films, and the remaining space being divided for the accessories. The case has a double top, the uppermost portion being hinged to the lower portion, and this acts as a tilting table for taking the instrument. In a future issue we may give an illustration of this carrying case, which seems to answer every purpose for the travelling exhibitor.

"X.Y.Z." is anxious to know how it is that his film does not run dead true in the gate. The reason is that the springs are not giving the same pressure or that the gate is not in absolute register. If the former, the remedy is simplicity itself, but if the latter, the machine must be carefully tested to see that the gate is absolutely at right angles with the sprockets.

"W.J." writes to ask if we supply everything for the cinematograph. Certainly, but we thought that everyone knew so, and simply insert this query to put others at rest, who may not, like our correspondent, be quite sure on the point.

"Beginner" wants to know what is the difference in the illuminating power between the oxy-hydrogen light and the arc light. Blow-through jets give about 400 c.p.; mixed jets from 500 to 2,000 c.p., according to the type in use; electric arc, anything up to about 4,500 c.p., according to voltage.

Don't fail to take advantage of our offer made on p. 106. One dozen pairs of carbons will be sent gratuitously and post free to any exhibitor who gives us the size required.

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In Nos. 1, 2 & 3 of "CINEMATOGRAPHY & BIOSCOPE MAGAZINE."

Lengths are not approximate but guaranteed. Pirates beware! Warwick Films are Copyright.

7454	Sardine Industry	600 feet	£15	0	0
8002	A Lucky Pig	400 "	10	0	0
8003	Oh! That Toothache	310 "	7	15	0
8004	Mr. Hen Peck's Quiet Bank Holiday ...	485 "	12	2	6
8005	A Life for a Life	520 "	13	0	0
8006	A Pair of Desperate Swindlers	465 "	11	12	6
8007	Greyhounds Coursing	170 "	4	5	0
8008	Me and My Two Pals	310 "	7	15	0
8009	A Gambler's Nightmare	255 "	6	7	6
7455	Snap-Shots in Brittany	195 "	4	17	6
7456	Rescuing and Feeding Goats in the Alps ...	155 "	3	17	6
7461	Sailing on the Ice, Cronstadt	95 "	2	7	6
8012	Vesuvius in Eruption	160 "	4	0	0
8013	Dick Turpin's Last Ride to York	500 "	12	10	0
8014	Through the Matrimonial Agency	700 "	17	10	0
8015	Fun on a Farm	525 "	13	2	6
8017	Anything for Peace and Quietness	160 "	4	0	0
8016	The Wreckers of the Limited Express	900 "	22	10	0
8018	Algy's New Suit	200 "	5	0	0
8019	The Price of a Dinner	250 "	6	5	0
8020	With the Wellman Polar Expedition	200 "	5	0	0
8023	The Guinea Entertainer	190 "	4	15	0
8025	San Francisco Disaster	540 "	13	10	0
8026	ditto ditto	435 "	10	17	6
8028	The Ticket Mania... ..	325 "	8	2	6
8029	H.M.S. <i>Montagu</i> on the Rocks at Lundy ...	200 "	5	0	0
8030	The Royal Wedding at Madrid	425 "	10	12	6
8033	The Launch of S.S. <i>Lusitania</i>	265 "	6	12	6

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8007	Greyhounds Coursing	170 "	4 5 0
8008	Me and My Two Pals	310 "	7 15 0
8009	A Gambler's Nightmare	255 "	6 7 6
7455	Snap-Shots in Brittany	195 "	4 17 6
7456	Rescuing and Feeding Goats in the Alps	155 "	3 17 6
7461	Sailing on the Ice, Cronstadt	95 "	2 7 6
8012	Vesuvius in Eruption	160 "	4 0 0
8013	Dick Turpin's Last Ride to York	500 "	12 10 0
8014	Through the Matrimonial Agency	700 "	17 10 0
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"Cabby's Dream."

"A Night Out."

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"Why Jones Signed the Pledge."

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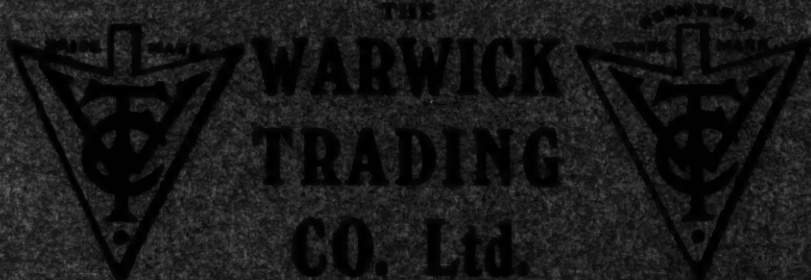
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